IFAR reports

Volume 13, Number 6
June 1992

and The Art Loss Register

A Thousand "Picasso" Clowns • Stolen Snuff Bottles
London Art Theft Conference • Animation Art Theft

Carnations and Fruit *by Claudio Bravo, a pastel stolen in Caracas.*

Picasso's Pierrot: A Thousand Clowns

IFARreports
incorporating *Stolen Art Alert*

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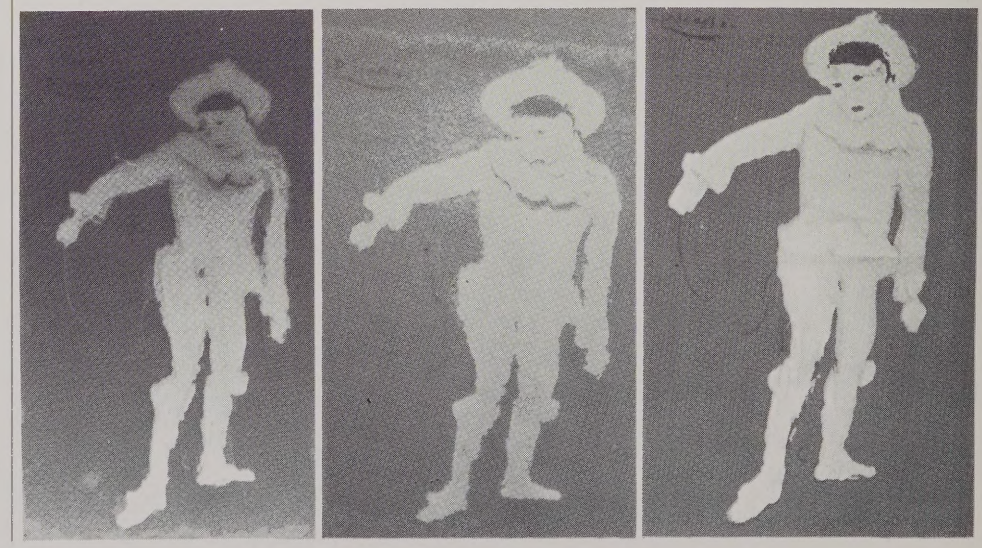
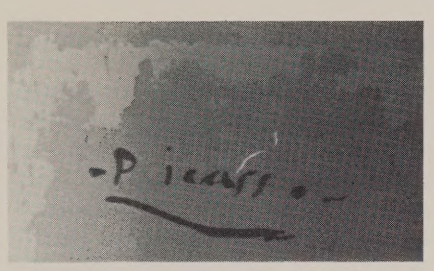
Picasso's *Pierrot*, a gouache of 1901, last known to be in a private Paris collection, is yet another appealing image chosen by contemporary forgers for reproduction. However, this comic character from French pantomime was not replicated in a printed multiple form, which has been the favorite medium for fakers over the last decade or so, instead, each facsimile appears to be individually created using a thin wash to imitate the original work.

Although we have not seen any of these replicas directly, it is evident from the photographs that many details differ not only from one work to the next, but also from the Picasso original, which is illustrated in the Christian Zervos catalogue raisonné of Picasso's works, vol. I, no. 56. Particularly notable are the varying angles of the Pierrot's whitened head, the configuration of the rope held in his right hand, and the specifics of the mime's large white collar and his



Experts Meet on Art Theft



tights. In addition, the underlined "Picasso" signature in the upper left corner is different in each instance and does not appear to be either printed or stamped.

The first "Pierrot" inquiry came to IFAR from a California dealer in January of 1990 and the most recent was in June 1992 from an individual in Arizona. There have been a good number of telephone calls and letters about other examples in between. Two of the images illustrated here have the same dimensions, 24 x 18 inches, another measures 25 1/2 x 20 inches or about twice the size of the 1901 original, which is 13 x 7 1/2 inches.

For an expert's opinion on these works, I consulted with two experienced print dealers, but neither had any knowledge of Picasso's *Pierrot* ever having been reproduced legitimately in print form. A New York dealer stated that the images are obviously copies of some sort and their value was only decorative "whatever that might be." The second expert, Mr. Jacques Mourlot of Impressions Mourlot in Paris, forwarded my letter on to Claude Picasso at SPADEM (Société des auteurs des arts visuels), in Paris, who kindly confirmed in writing that "there have been many reproductions [made] of this popular work."

Although I have not heard of anyone who was defrauded when purchasing one of these replicas, the potential for this happening always exists. The imitations do bear "Picasso" signatures. We hope to minimize the danger by alerting our readers to this and other problems in the marketplace as they come to our attention here at IFAR.

Virgilia H. Pancoast

An international group of experts on art theft met in London from June 9-11 under the auspices of CoPAT, the Council on the Prevention of Art Theft, a not-for-profit organized two years ago by Philip Saunders, founder and managing director of *Trace* magazine.

The meeting, billed as the second International Fine Arts, Antiques and Architectural Theft Conference, consisted of lectures by police, government officials, insurance loss adjusters, and the museum director who had played a role in the sting operation recovery of an important old master picture. Much was accomplished during coffee breaks and three luncheons, where many of the speakers met for the first time after years of working with each other long distance.

Detective Sergeant Richard Ellis of New Scotland Yard's Art and Antiques Squad spoke of the international problems caused for London law enforcement by the antiquities trade; many ancient works of art cannot be exported legally and although England, like many other nations, does not enforce export restrictions of other countries, the Yard works closely with other police and through Interpol to recover stolen property and to apprehend criminals.

Nicholas Cooper, the archivist in charge of the immense photograph collection belonging to the Royal Commission on Historical Monuments of England spoke on the value of the visual records of both exteriors and interiors kept by that organization. The theft of architectural elements—mantles, mouldings, and other carvings—is a very common occurence in Britain as is theft from churches.

While many speakers were British, CoPAT had also invited Mireille Ballestrazzi, the commissioner in charge of the French police's office for stolen art and antiques, Dr. Hana Vondrackova, who was formerly with the Czech Ministry of Culture, and Colonel Vladimir Nicolaevich Mefty, from Moscow, representing the militia of the Russian Federation. IFAR's executive director, Constance Lowenthal, was the only American speaker and talked on the subject of "Fakes, Frauds, and Thefts—the View From Across the Atlantic."

Topics ranged from news of the rampant growth in art theft in Czechoslovakia ("The worst pillage since the Thirty Years' War") to the type of documentation appraisers should provide so that insurance loss adjusters can do their job properly in the event of theft.

In addition to presentations by individuals, several panels addressed subjects such as the laws on rewards and ransoms. All the speakers had first-hand experience in investigations, policy, litigation, legal issues, or information dissemination. Over 100 delegates participated, and members of the press were much in evidence, listening, questioning, and interviewing.

Constance Lowenthal

This work by Picasso, Head of a Woman with Golden Earrings *was stolen and replaced by a copy. IFAR's Authentication Service verified the fake. Published in* IFARreports, *the work was recognised by a Sotheby's expert and the recovery was made.*

Mary Cassatt and Andrea Mantegna: Last Two Lectures in 1992 Series

The "IFAR Evenings" came to a close with two excellent lectures on connoisseurship. Jay E. Cantor, director of Museum and Corporate Services at Christie's in New York, spoke on "Mary Cassatt: Considerations for a Catalogue Raisonné." David Ekserdjian, Senior Specialist in Old Master Paintings and Drawings at Christie's, London, gave the final lecture, "Mantegna at the Met: Drawings and the Organization of an Exhibition" on April 28.

Cassatt Committee Catalogue

Why produce a catalogue raisonné on an artist's oeuvre when one already exists? Jay Cantor spent part of an evening suggesting why such an up-to-date publication of Mary Cassatt's works is warranted. He leads the Mary Cassatt Committee, formed to revise the existing Cassatt catalogue which was written by Adelyn Breeskin and published in 1970. While he stressed the significance of Breeskin's scholarship, he maintained that her work was outmoded methodologically, containing cursory catalogue entries and little interpretation. As one of the great masters of 19th-century painting and an American working in Europe, Cassatt's place in history deserves further examination. The committee's careful study of the artist will reassess the erroneous view of the artist as one who turned her back on America, disregarded the aesthetics of modernism, and painted overly sentimental scenes of mothers and their children. Utilizing the most advanced computerized resources and keen stylistic analysis, the committee's catalogue will be the most important and timely study of Cassatt's works to date.

It was determined from the start that the Cassatt Committee should maintain distance from the marketplace, therefore a separate Mary Cassatt Foundation was established, with generous support from Christie's. Serving with Mr. Cantor on the committee are Joseph Rishel, Philadelphia Museum of Art, and William Gerdts, CUNY and on the advisory board are John Rewald and Charles Moffett, National Gallery of Art; Barbara Shapiro, Museum of Fine Arts, Boston; and Nancy Mathews, Williams College.

To define Mary Cassatt's oeuvre more securely, the committee method will be to first build an armature of well-documented, consistently signed works around which to place other works on a stylistically comparative basis. While he stressed the importance of documentary evidence, he noted that it is not always reliable and must be corrected with the lens of connoisseurship.

While the Cassatt Committee has only begun its project, several issues have already come to light that will be treated thematically in the catalogue text. For example, Cassatt's working method can now be determined more clearly. As an impressionist, she typically worked directly on canvas, though she did make drawings in preparation for prints and pastels. In addition, the extent of Cassatt's acclaim can be examined anew. Her popularity was not limited to Europe, but was gained in the United States largely through her friendship with Louisine Havemeyer, the famous collector who "created" a taste for Cassatt in America in the late 19th century.

Mantegna as Draftsman

As one of the curators for the Mantegna exhibition, which opened at the Royal Academy in London this spring and traveled to the Met in New York, David Ekserdjian gave a chronological overview of the 15th-century artist as a draftsman, with asides as they related to the exhibition. To his surprise and that of the other curators, Mantegna's drawings were relatively unconsidered in the art-historical literature, though Mantegna's career as a painter had been extremely carefully examined. This is in part due to the paucity of extant drawings which can be assigned without doubt to Mantegna. They number only thirty, though thirty more are included in the exhibition catalogue as relating to lost drawings or projects by Mantegna.

Among the drawings of Mantegna's early and middle career Dr. Ekserdjian clarified the function of different types. This could be determined with confidence, as in so many cases the existing drawings related to well-known paintings or fresco cycles by Mantegna, for example the Ovetari Chapel frescoes of the Life of St. James, now mostly destroyed. A British Museum drawing illustrates Mantegna's first ideas for the fresco showing *St. James Led to His Martyrdom.* On this sheet, Mantegna has worked out his composition with extraordinary boldness and rapidity, changing his mind in areas regardless of how the final product might appear. This type of drawing functioned as a means to an end—a working tool in the creative process.

While Mantegna did not intend his earlier drawings as finished products, his youthful style exhibits a vivacity and energy which he tamed in his painted works. Dr.Ekserdjian believes that the drawing style was influenced by the relief sculpture of Donatello, who was working in Padua during Mantegna's tenure there. Mantegna and Donatello shared a vigor and monumentality in approach to the figure that prompted the famous 16th-century critic, Vasari, to accord them honorary membership to the High Renaissance "club" of Raphael and Michelangelo.

Toward the end of his career in the 1490s, Mantegna developed a new kind of draftsmanship, which was still energetic and free but lacked his youthful ferocity. He also invented a new drawing type that could stand alone as a work of art. An example is his *Judith and Holofernes* which probably belonged to Vasari. He prominently signed the work in Roman capitals with the date as if to profess pride in his invention of a drawing as an independent work of art.

Caroline Goeser

"Skunk" Steals Bronze and Painting of Cartoon Characters

Burglars in Corona del Mar made off with an original painting of Pépé LePew, the Looney Tunes French amorous skunk, and with a bronze of "Wile E. Coyote in pursuit of the Road Runner" (nos. 349 and 411). The two works were stolen from an animation art gallery and are valued at $24,500.

Chuck Jones, 79, the Looney Tunes illustrator and creator of the three characters, has been quoted in the press as being "sort of flattered" by the theft. During his career, Jones has received numerous awards and honors, including three Oscars.

The oil painting of Pépé depicts what is perhaps the world's most famous skunk, recumbent amid a bed of flowers. Its value has been given as $20,000. The bronze, number 12 in a limited edition of 250, shows Wile E. Coyote, knife and fork in hand, in yet another attempt to dine on his perpetual adversary and potential dinner, the Road Runner. As one of a numbered limited edition, the bronze is valued at $4,500.

The burglars, according to press reports, threw a rock through the gallery's glass door and set off an alarm. However, by the time police arrived, the thieves had made their getaway. Nothing else in the gallery was apparently disturbed. Local police are investigating the theft.

Linda Jones, daughter of Chuck Jones, opened the gallery in Corona del Mar a little over a year ago and deals exclusively in works by her father. Recent years have seen an explosion of interest in cartoon art, including celluloids or "cels." That interest has in turn generated a rise in prices, making the works more attractive to thieves.

Anna J. Kisluk

Burglars in California were seduced into stealing the amorous Pépé LePew.

Snuff Bottles Stolen in UK

Burghley House, Lincolnshire

Mother-of-pearl snuff bottle, 1850-1900, one of 143 pieces taken from a major collection.

During the night of April 24, burglars broke into Burghley House in Stamford, England, and made off with 143 18th and 19th-century snuff bottles. Numbering 400 bottles, the collection is considered one of the most important of its kind.

This collection includes outstanding examples of the Beijing workshop. Many of the glass bottles were carved into elaborate designs with landscapes, animals, birds, figures, fruit, and other motifs which were then painted with enamels. Other bottles were made to resemble precious stones.

The thieves, having successfully avoided the alarm system, broke into one exhibition case which contained many of the bottles included in a 1989 traveling exhibition. Other items such as some Japanese vessels, some just as valuable as the individual snuff bottles, were totally ignored by the thieves even though they were sitting on a windowsill beside the exhibition case.

The curator, John Culverhouse, believes the theft may have been commissioned. To him, the thieves' choice of selected bottles in-

Additional Information

dicates that someone had probably given the burglars a "shopping list" based on the 1989 exhibition. If the objective of the thieves had been to take the most expensive items in the room, they would not, he surmises, have ignored other more valuable objects so near to the burglarized case.

Anna J. Kisluk

Correction

Please note the following correction (noted in bold) of the date to an entry in the *Missing Art Alert* in our Feb./Mar. '92 issue:

Cycladic, ***3rd Millennium, B.C.***

6 Head, **3000 B.C.** Marble. Ht. 7.0 cm. *N92.97.1. New York, NY. Mar. 1, '91.

We apologize for the error.

This theft was published in *IFARreports* vol. 13, no. 1, January 1992, p. 9, no. 15. We have now received the photograph.

Unknown. *Woman with an Umbrella.* Oil on canvas. 61.0 x 45.7 cm. *92.13.3. Malibu, CA. Sep. 23, '91

Stolen Objects

*The stolen works in this publication are grouped under seven categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school. Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*
All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.
Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Stolen Art Alert

Information is sought regarding three Islamic Miniatures stolen in Bethesda, MD on March 17, 1992.

Portrait of a Man (Sultan Bayezid?), by Reza Abbasi. Pigment on paper. 30.5 x 21.6 cm, at left and p. 23 no. 465.

Yusuf and Zulaika by Hossien Behzad, p. 23 no. 464.

Portrait of a Young Man by Agha Reza, p. 23 no. 466.

If you have information about these works please contact the International Foundation for Art Research, 46 East 70th Street, New York, NY 10021, (212) 879-1780 fax (212) 734-4174

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Nationality Unknown, 18th Century

348 Unknown. *Tavern Scene*. Oil on canvas. 37.0 x 51.0 in. N92.200.8. Sherman Oaks, CA. Jun. 3, '92.

American, 20th Century

349 JONES, Chuck. *Pépé in Flowers*, 1991. Oil on canvas. Signed in l/r: Chuck Jones. Bears on the verso the no. "CJ -1004". *N92.191.1. Corona del Mar, CA. May 17, '92.

350 MILDER, Jay (b. 1934). *Bicycle*, 1958. Oil on canvas. 71.1 x 71.1 cm. Signed in l/l and on verso. Illustrated in *Jay Milder: Urban Visionary*, retrospective catalogue, New England Center for Contemporary Art, Brooklyn, CT 1991, Pl. 1. *N92.196.1. Stolen in transit betweenVirginia Beach, VA and New York, NY. May 11, '92. *Reward.*

351 MILDER, Jay (b. 1934). *Blue Clock, Green Dog, and House*, 1979. Oil on canvas. 81.3 x 73.6 cm. Signed on verso. Illustrated in *Jay Milder: Urban Visionary*, retrospective catalogue, New England Center for Contemporary Art, Brooklyn, CT, 1991, Pl. 22. *N92.196.5. Stolen in transit betweenVirginia Beach, VA. and New York, NY. May 11, '92. *Reward.*

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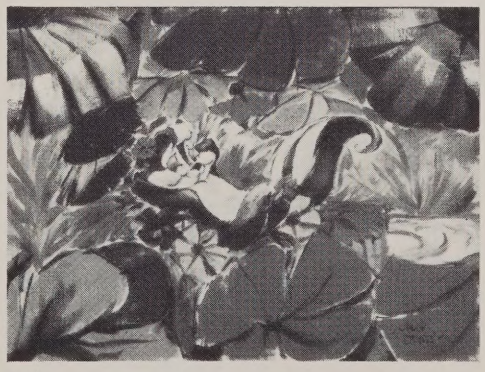

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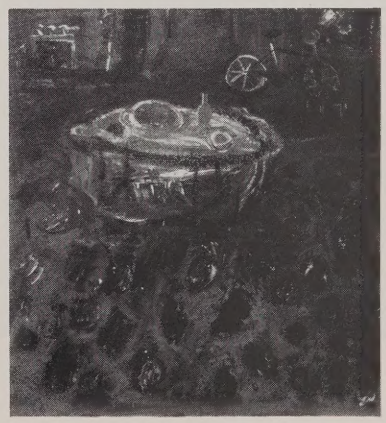

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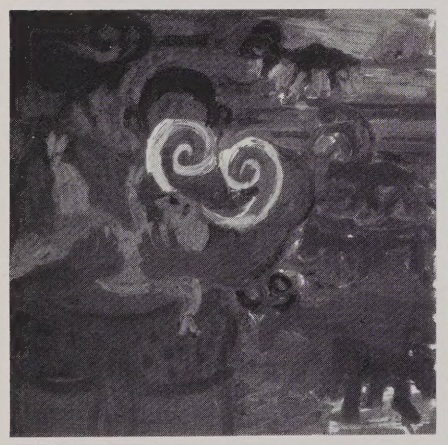

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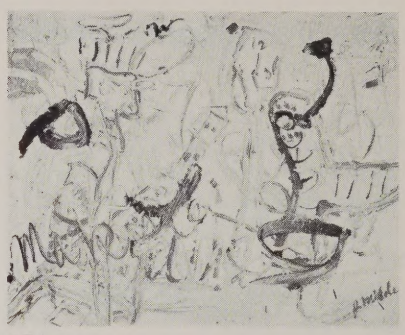
352 MILDER, Jay (b. 1934). *Dreams of Noah with Fish*, 1991. Oil on canvas. 50.8 x 71.1 cm. Signed on verso. Illustrated in *Jay Milder: Urban Visionary*, retrospective catalogue, New England Center for Contemporary Art, Brooklyn, CT, 1991, Pl. 28. *N92.196.7. Stolen in transit betweenVirginia Beach, VA and New York, NY. May 11, '92. *Reward.*

353 MILDER, Jay (b. 1934). *Jacob's Ladder XV*, 1966. Oil on canvas. 61.0 x 61.0 cm. Illustrated in *J. Milder, Messiah on the IND*, exhibition catalogue, Richard Green Gallery, New York, 1987, Pl. 9, and in *Jay Milder, Urban Visionary*, retrospective catalogue, New England Center for Contemporary Art, Brooklyn, CT, 1991, Pl. 2. *N92.196.3. Stolen in transit betweenVirginia Beach, VA and New York, NY. May 11, '92. *Reward.*

354 MILDER, Jay (b. 1934). *Marine*, 1977. Oil on canvas. 58.4 x 76.2 cm. Signed in l/r. Illustrated in *Jay Milder: Urban Visionary*, retrospective catalogue , New England Center for Contemporary Art, Brooklyn, CT, 1991, Pl. 21. *N92.194.1. Stolen in transit between Virginia Beach, VA and New York, NY. May 11, '92. *Reward.*

355 MILDER, Jay (b. 1934). *Moses as Shepherd*, 1966. Oil on canvas. 61.0 x 60.3 cm. Signed on verso. Illustrated on the cover of *J. Milder, Messiah on the IND*, exhibition catalogue, Richard Green Gallery, New York, 1987, and in *Jay Milder: Urban Visionary*, retrospective catalogue, New England Center for Contemporary Art, Brooklyn, CT, 1991, Pl. 11. *N92.193.1. Stolen in transit between Virginia Beach, VA and New York, NY. May 11, '92. *Reward.*



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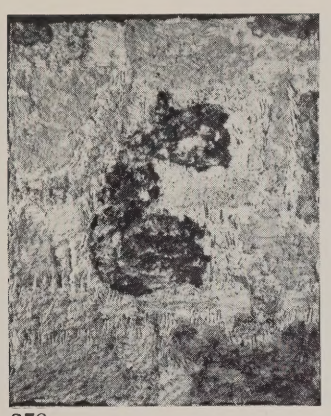

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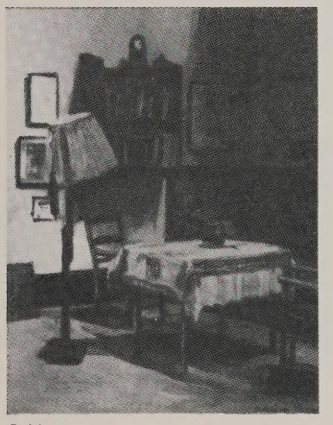

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356 MILDER, Jay (b. 1934). *Plague VI*, 1966. Oil on canvas. 50.7 x 60.3 cm. Signed l/l: J Milder. Illustrated *J. Milder, Messiah on the IND*, exhibition catalogue, Richard Green Gallery, New York 1987, Pl.7, and *Jay Milder: Urban Visionary*, retrospective catalogue, New England Center for Contemporary Art, Brooklyn, CT, 1991, Pl. 10. *N92.196.4. Stolen in transit between Virginia Beach, VA and New York, NY. May 11, '92. *Reward.*

357 MILDER, Jay (b. 1934). *Subway Faces*, 1963. Oil on canvas. 101.6 x 101.6 cm. Signed in l/r. Illustrated on the cover of *The Oakleigh Collection Hathorn Gallery*, Skidmore College, Saratoga Springs, NY, 1976. Illustrated in *Jay Milder: Urban Visionary*, retrospective catalogue , New England Center for Contemporary Art, Brooklyn, CT, 1991, Pl.5. *N92.195.1. Stolen in transit between Virginia Beach, VA and New York, NY. May 11, '92. *Reward.*

358 MILDER, Jay (b. 1934). *Subway People II*, 1964. Gouache on paper. 87.6 x 91.5 cm. Illustrated in *Jay Milder: Urban Visionary*, retrospective catalogue, New England Center for Contemporary Art, Brooklyn, CT, 1991, Pl. 6. *N92.196.2. Stolen in transit between Virginia Beach, VA. and New York, NY. May 11, '91. *Reward.*

359 MILDER, Jay (b. 1934). *Volcanics IV*, 1986. Cotton, linen, acrylic, volcanic ash, and raw pigment. 86.3 x 73.6 cm. Signed on verso. Illustrated in *Jay Milder: Urban Visionary*, retrospective catalogue, New England Center for Contemporary Art, Brooklyn, CT, 1991, Pl. 25. *N92.196.6. Stolen in transit between Virginia Beach, VA and New York, NY. May 11, '92. *Reward.*

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Canadian, 19th Century

360 RUSSELL, George Horne (1861-1933). *Lady with a Dog*. Oil on panel. 34.0 x 45.0 cm. Signed in l/l. *N92.185.1. Montreal, Quebec, Canada. Feb. 16, '92.

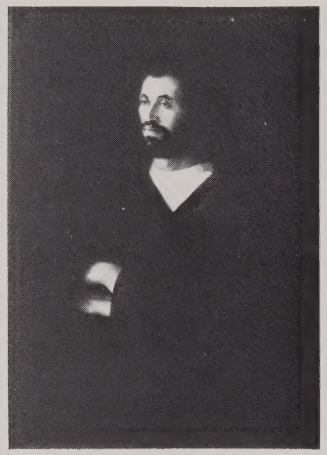
Canadian, 20th Century

361 HÉBERT, Adrien (1890-1967). *Studio with Clock*. Oil. 142.0 x 117.0 cm. Signed in l/r: Adrien Hébert. *N92.188.1. Montreal, Quebec, Canada. Oct. 10, '91.

362 SAPP, Allen (b. 1929). *Going to Visit Grandma*. Acrylic on canvas. 91.0 x 152.0 cm. Signed in l/r: Allen Sapp. *N92.186.1. Edmonton, Alberta, Canada. Jan. 25, '92.

Chilean, 20th Century

363 BRAVO, Claudio (b. 1936). *Carnations and Fruit*, 1982. Pastel on paper. Approx. 40.0 x 50.0 cm. Signed in capital letters in u/l. Dated in Roman numerals in u/r. *N92.148.2. Caracas, Venezuela. Feb. 26, '92.



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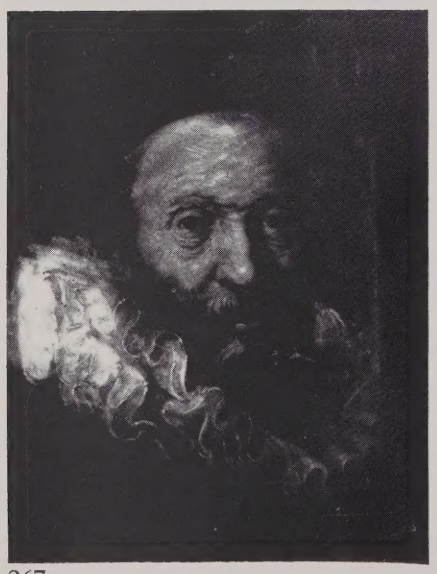

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364 BRAVO, Claudio (b. 1936). *Guardian*, 1975. Oil on canvas. Approx. 100.0 x 80.0 cm. Signed in l/l. Dated in l/r: MCMLXXV. Work has a semi-circular scratch on back which is partially visible from front at certain angles. *N92.148.1. Caracas, Venezuela. Feb. 26, '92.

Cretan or Venetian, 16th Century

365 Unknown. (Madre de la Consolacione). Tempera and gilt on panel. 45.0 x 25.0 cm. *N92.198.1. Noordwijk,The Netherlands. Aug. 30, '91.

Dutch, 17th Century

366 AVERCAMP, Hendrick (1585-1634). *Spanish Encampment*. Oil on canvas. 71.0 x 91.5 cm. N92.200.9. Sherman Oaks, CA. Jun. 3, '92.

367 REMBRANDT, Harmensz van Rijn, Copy after (1606-69). *Portrait of a Gentleman*. Oil on cradled panel. 34.2 x 25.4 cm. *N92.200.1. Sherman Oaks, CA. Jun. 3, '92.

368 REMBRANDT, Harmensz van Rijn (1606-69). *Portrait of a Man*. Oil on canvas. Approx. 50.0 x 50.0 cm. Signed. Half-length portrait of an old man wearing dark brown clothes with white ruffles at the neck and cuffs. A gold brooch with a large green stone is at his neck . One hand, with a large ring, on his stomach. Light brown background. N92.168.2. Lodz, Poland. Jan. 1, '91.

369 STAVEREN, Jan Adriaensz van (1625-68). *A Hermit Meditating*. Oil on canvas. 32.0 x 25.0 cm. *N92.181.4. Bergues, France. Nov. 27, '91.

370 Unknown. *Henrietta Maria, Queen of England*. Oil on canvas. 89.0 x 76.2 cm. Half-length portrait of a young woman (supposedly at age 29) *N92.174.2. Leeds, England. Jul. 29, '91.

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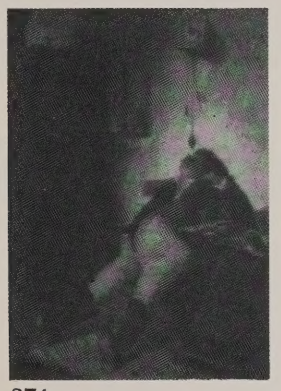

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Dutch, 19th Century

371 KLUYVER, Pieter Lodewijk Francisco (1816-1900). *River Mill in Morning Mist.* Oil on panel. 17.0 x 25.0 cm. *N92.197.3. Hendrik Ido Ambacht, The Netherlands. Aug. 27, '91.

372 KOEKKOEK, Marinus Adrianus (1807-70). *Landscape with Windmill.* Oil on panel. 19.0 x 27.0 cm. *N92.197.1. Hendrik Ido Ambacht, The Netherlands. Aug. 27, '91.

373 PRAETORIUS, Pieter Ernst Hendrik (1791-1876). *Cottages by a River.* Oil on panel. 45.0 x 54.0 cm. *N92.197.2. Hendrik Ido Ambacht, The Netherlands. Aug. 27, '91.

374 WIJNVELD, Barend (1820-1902). *Sleeping Musician in a Tavern.* Oil on canvas. 67.0 x 48.0 cm. *N92.197.5. Hendrik Ido Ambacht, The Netherlands. Aug. 27, '91.

Dutch, 20th Century

375 HEINECKE, Wilhelmus Hendrikus (b. 1895). *Rotterdam City Scene.* Oil. 30.0 x 40.0 cm. Signed in l/l. *N92.197.6. Hendrik Ido Ambacht, The Netherlands. Aug. 27, '91.

376 RUIT, Johannes Frederik Lodewijk de (1880-1955). *River Scene with Sailboats.* Oil on panel. 28.0 x 39.0 cm. *N92.197.4. Hendrik Ido Ambacht, The Netherlands. Aug. 27, '91.

English, 17th Century

377 LELY, Sir Peter, Attr. to (1618-80). *Portrait of Mlle. de Keronalle, Erinste, Duchess of Portsmouth.* Oil on canvas. 96.5 x 76.2 cm. A portrait of one of Charles II's reputed mistresses. *N92.174.1. Leeds, England. Jul. 29, '91.

English, 18th Century

378 SARTORIUS, John Francis (1775-1831). *Riders at the Hunt.* Oil on canvas. 68.5 x 104.0 cm. Inscribed on verso: John Francis Sartorius. N92.200.2. Sherman Oaks, CA. Jun. 3, '92.

English, 19th Century

379 GASTINEAU, Henry (1791-1876). *Village Scene.* Watercolor on panel. 73.5 x 99.0 cm. N92.200.6. Sherman Oaks, CA. Jun. 3, '92.

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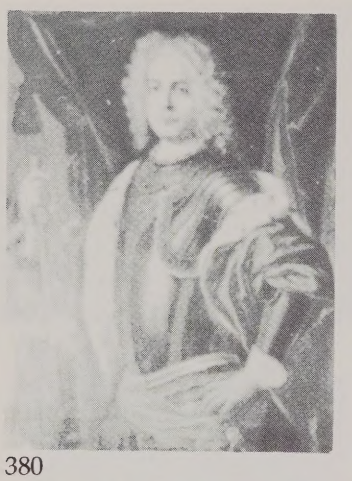

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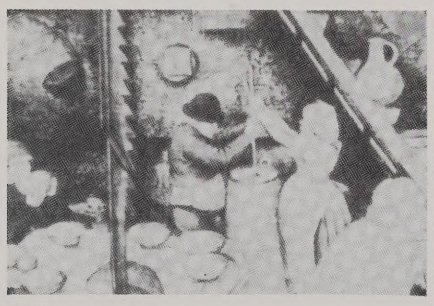

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European, 17th Century

380 Unknown. *Portrait of a Man.* Oil on canvas. 99.0 x 76.2 cm. Cut from a full-length portrait. Half-length portrait of a man in a white curled wig and armor, a red cloak edged in ermine, a sword hilt visible at his left hip; standing with his left hand on his hip, a staff in his right hand, red drapery background. *N92.200.4. Sherman Oaks, CA. Jun. 3, '92.

Flemish, 15th Century

381 WEYDEN, Rogier van der, Attr. to (1399-1464). *Virgin and Child.* Oil and tempera on oak panel. 47.5 x 34.1 cm. Depicts Mary nursing the infant Jesus. N92.177.1. Brussels, Belgium. Apr. 1, '92.

Flemish, 16th Century

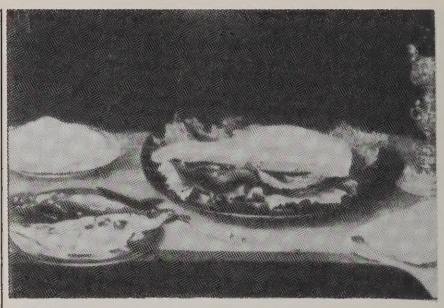
382 BRUEGHEL, Pieter, the Elder, Attr. to. (1525-69). *Farmhouse Interior.* Oil on canvas. 39.0 x 57.0 cm. May bear inventory no. P/VER 22. *N92.181.2. Bergues, France. Nov. 27, '91.

383 ORLEY, Barent van (d.1541). *The Last Judgment.* Oil on cradled panel. 84.0 x 63.0 cm. N92.200.7. Sherman Oaks, CA. Jun. 3, '92.

Flemish, 17th Century

384 BRUEGHEL, Abraham (1631-90). *Still Life with Flowers.* Oil on canvas. 30.0 x 46.0 cm. Signed in l/r. May bear inventory no. P/VER 21. *N92.181.1. Bergues, France. Nov. 27, '91.

385 ES, Jacob Foppens van, Style of (1596-1666). *Still Life with Ox Tongue.* Oil on canvas. 48.0 x 73.0 cm. May bear inventory no. P/VER 03. *N92.181.3. Bergues, France. Nov. 27, '91.



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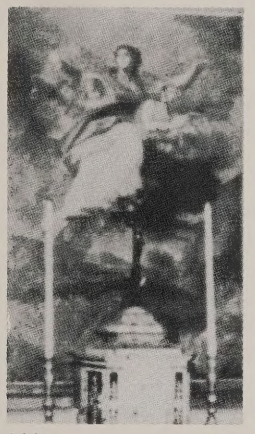

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386 SON, Jan van, Copy after (1658-1718). *Still Life with Lemon.* Oil on canvas. 50.0 x 74.0 cm. May bear inventory no. P/VER 117. *N92.181.7. Bergues, France. Nov. 27, '91.

387 Unknown. *Still Life with Flowers.* Oil on canvas. 74.0 x 50.0 cm. May bear inventory no. P/VER 27. Showing a vase containing roses, tulips, and irises standing on a table. *N92.181.6. Bergues, France. Nov. 27, '91.

Flemish, 18th Century

388 HOREMANS II, Jan Josef (1714-90). *Man Playing the Cello.* Oil on canvas. 37.0 x 31.0 cm. May bear inventory no. P/VER 68. *N92.181.5. Bergues, France. Nov. 27, '91.

French, 16th Century

389 Unknown. *The Raising of Lazarus.* Oil on panel. 69.0 x 94.0 cm. *N92.180.1. Guitry, France. Dec. 11, '91.

390 Unknown. Reredos with *Scenes from the Passion.* Approx. 60.0 x 200.0 cm. One section stolen in 1966, another on Oct. 27, '73, and the remainder on Dec. 23, '73. The central section depicts Christ crucified with numerous figures including the Virgin Mary at his feet, the other sections depict scenes from the Passion. Recorded by the Monuments Historiques under no. 47981. *N92.175.1. Vétheuil, France. Jan. 1, '66.

French, 17th Century

391 MECK, van. *Farm Scene.* Oil on panel. 28.0 x 36.0 cm. *N92.182.3. Quebec, Canada. Jul. 2, '91.

392 REVEL, Gabriel (1642-1712). *The Assumption*, 1708. Oil on canvas. 177.0 x 116.0 cm. Signed and dated: "G. Revel" and "1708". Cut from its frame. *N92.179.1. Plombières les Dijon, France. May 6, '91.

French, 18th Century

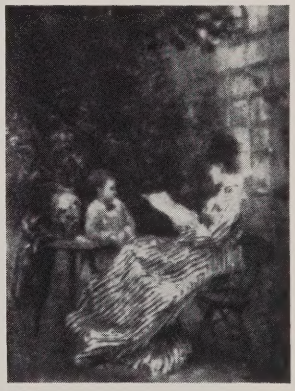
393 DUCREUX, Joseph (1735-1802). *Portrait of a Man.* Oil on canvas laid down. 30.0 x 23.0 cm. *N92.182.2. Quebec, Canada. Jul. 2, '91.

French, 19th Century

394 BELAVALLE, Rafael Basset de (1821-91). *Woman Reading.* Oil on canvas. 28.0 x 25.0 cm. *N92.182.1. Quebec, Canada. Jul. 2, '91.

395 MANGUIN, Henri (1874-1949). *Brouillard à Toulon (Toulon in the Fog)*, 1926. Oil on canvas. 46.0 x 61.0 cm. Signed in l/l: Manguin. *N92.166.3. Paris, France. Mar. 11, '91.

396 MARQUET, Albert (1875-1947). *La Seine à Frette (The River Seine at Frette).* Oil on cardboard. 33.0 x 41.0 cm. River banks in the foreground with river behind and with trees and houses in the background. In tones of gray and green with some red in the roofs of the houses. N92.166.6. Paris, France. Mar. 11, '91.



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397 PERAIRE, Paul Emmanuel (1829-93). *Landscape*. Oil on canvas. 47.0 x 91.4 cm. *N92.200.5. Sherman Oaks, CA. Jun. 3, '92.

French, 20th Century

398 CHAGALL, Marc (1887-1985). *Amoureux aux fleurs (Lovers with Flowers)*. Oil on canvas. 61.0 x 50.0 cm. Signed in l/r. In u/r a self-portrait of the artist in tones of red and a cockerel in tones of blue with a little green; at center, a large bouquet of flowers of various colors, and in l/r, a young man and woman reclining. Blue background. N92.166.5. Paris, France. Mar. 11, '91.

399 KISLING, Moise (1891-1953). *Femme au corsage rouge (Woman in a Red Dress)*, 1925. Oil on canvas. 73.0 x 54.0 cm. Signed in l/r: Kisling *N92.166.1. Paris, France. Mar. 11, '91.

400 LAURENCIN, Marie (1885-1956). *La leçon de mandoline (The Mandolin Lesson)*, 1923. Oil on canvas. 81.0 x 65.0 cm. Signed and dated in u/r: Marie Laurencin 1923. *N92.166.2. Paris, France. Mar. 11, '91.

401 UTRILLO, Maurice (1883-1955). *Moulin de la Galette*, 1920. Oil on reinforced cardboard. 54.0 x 65.0 cm. Signed and dated in l/r: Maurice Utrillo/September 30th 1920. *N92.166.4. Paris, France. Mar. 11, '91.

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Italian, 15th Century

402 Unknown. *Archangel Michael Overcoming Satan*. Oil on panel. 104.1 x 63.5 in. In a carved and gilded Gothic wood frame. *N92.200.3. Sherman Oaks, CA. Jun. 3, '92.

Nicaraguan, 20th Century

403 MORALES, Armando (b. 1927). *Three Bathers and a Horse*, 1987. Oil on canvas. Approx. 100.0 x 80.0 cm. Signed and dated in l/r. *N92.148.3. Caracas, Venezuela. Feb. 26, '92.

Polish, 19th Century

404 MATEJKO, Jan (1838-93). Panel from *Battle of Grunwald*. Oil on canvas. Approx. 100.0 x 50.0 cm. Signed. One of sixteen panels depicting the epic battle between Polish and Lithuanian forces against the Teutonic Knights in 1410, also known as the Battle of Tannenberg. Depicting a group of horsemen going into battle. Riders carry kosas or szpadas (poles with long blades attached). A single rider, with his back to the viewer, is in the foreground and holds a kosa upright. A brownish and dark green background. N92.168.1. Lodz, Poland. Jan. 1, '91.

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Prints, Drawings

French, 20th Century

405 CHAGALL, Marc (1887-1985). *The Clowns as Musicians*. Lithograph. 116.0 x 75.0 cm. Signed. Edition no. E.A./50. *N92.184.4. Vancouver, Canada. Feb. 16, '92.

406 CHAGALL, Marc (1887-1985). *The Lilacs*. Lithograph. 116.0 x 76.0 cm. Signed. Edition no. E.A./50. *N92.184.3. Vancouver, Canada. Feb. 16, '92.

407 CHAGALL, Marc (1887-1985). *The Lovers at the Isba*. Lithograph. 75.0 x 116.0 cm. Signed. Edition no. E.A./50. *N92.184.6. Vancouver, Canada. Feb. 16, '92.

408 CHAGALL, Marc (1887-1985). *The Soul of the Circus*. Lithograph. 75.0 x 116.0 cm. Signed. Edition no. E.A. /50. *N92.184.5. Vancouver, Canada. Feb. 16, '92.

409 CHAGALL, Marc (1887-1985). *The Two Shores*. Lithograph. 116.0 x 76.0 cm. Signed. Edition no. E.A./50. *N92.184.2. Vancouver, Canada. Feb. 16, '92.

Spanish, 20th Century

410 MIRÓ, Joan (1893-1983). *Woman with Jewels*. Aquatint and etching. 76.0 x 54.0 cm. Signed. Edition no. H.C./75. *N92.184.1. Vancouver, Canada. Feb. 16, '92.

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Sculpture

American, 20th Century

411 JONES, Chuck. *Fast and Furry-ous*, 1991. Bronze and acrylic. 25.4 x 61.0 cm. Edition no. 12/250 etched in the base. Brass plaque etched with the title, artist, and edition number is attached to base. *N92.192.1. Corona del Mar, CA. May 17, '92.

412 Unknown. *Wolf.* Bronze. Life-size figure of a wolf standing on all four legs with tail hanging down on a roughly textured base. Green patina. *N92.190.1. Dallas, TX. Mar. 9, '92. *Reward.*

French, Century Unknown

413 Unknown. *St. Anne.* Polychromed wood. *N92.164.4. Brimeux, France. Aug. 22, '91.

414 Unknown. *St. Hubert.* Polychromed wood.*N92.164.1. Brimeux, France. Aug. 22, '91.

415 Unknown. *St. Louis.* Polychromed wood.*N92.164.2. Brimeux, France. Aug. 22, '91.

German, 16th Century

416 Unknown. *St. Barbara and St. Catherine*, ca. 1500. Gilded and polychromed wood. Approx. Ht. 105.0 cm. *N92.178.1. Sedrun, Switzerland. Nov. 8, '91.

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417 Unknown. *St. Brictius and St. Lucius*, ca. 1500. Gilded and polychromed wood. Approx. Ht. 95.0 cm. *N92.178.3. Sedrun, Switzerland. Nov. 8, '91.

418 Unknown. *St. Sebastian and St. Vigilius*, ca. 1500. Gilded and polychromed wood. Ht. 105.0 cm. *N92.178.2. Sedrun, Switzerland. Nov. 8, '91.

419 Unknown. *St. Ursula and St. Brigitta*, ca. 1500. Gilded and polychromed wood. Approx. Ht. 95.0 cm. *N92.178.4. Sedrun, Switzerland. Nov. 8, '91.

Swiss, 17th Century

420 SCHÜRMANN VON KRIENS, Hans, Studio of. *Blessed Brother Klaus (Niccolo)*. Gilded and polychromed wood. Ht. 72.0 cm. *N92.173.1. Giswil-Rudenz, Switzerland. Apr. 21, '92.

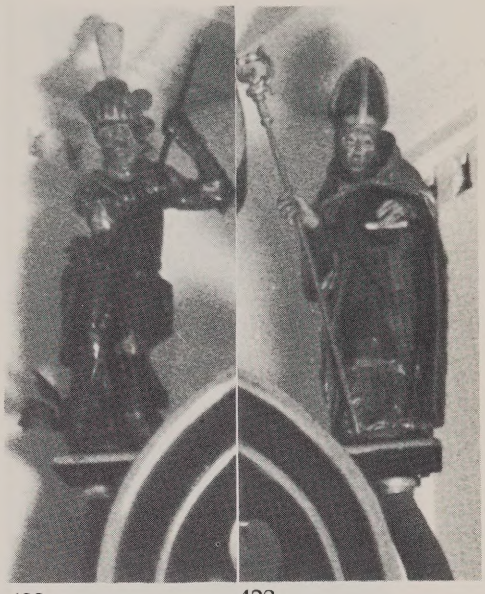
421 SCHÜRMANN VON KRIENS, Hans, Studio of. *St. Jacob*. Gilded and polychromed wood. Ht. 70.0 cm. *N92.173.2. Giswil-Rudenz, Switzerland. Apr. 21, '92.

422 SCHÜRMANN VON KRIENS, Hans, Studio of. *St. Michael*. Polychromed and gilded wood. Ht. 50.0 cm. *N92.173.3. Giswil-Rudenz, Switzerland. Apr. 21, '92.

423 SCHÜRMANN VON KRIENS, Hans, Studio of. *St. Nicholas of Myra*. Gilded and polychromed wood. Ht. 55.0 cm. *N92.173.4. Giswil-Rudenz, Switzerland. Apr. 21, '92.

Swiss, 19th Century

424 Unknown. *Christ with Three Apostles*. Gilded and polychromed wood. 50.0 x 40.0 cm. *N92.178.5. Sedrun, Switzerland. Nov. 8, '91.



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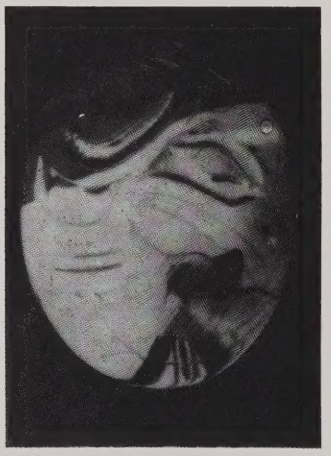
425 Unknown. *Four Apostles*. Gilded and polychromed wood. 50.0 x 40.0 cm. *N92.178.6. Sedrun, Switzerland. Nov. 8, '91.

426 Unknown. *Four Apostles*. Gilded and polychromed wood. 40.0 x 50.0 cm. *N92.178.7. Sedrun, Switzerland. Nov. 8, '91.

Decorative Arts

427



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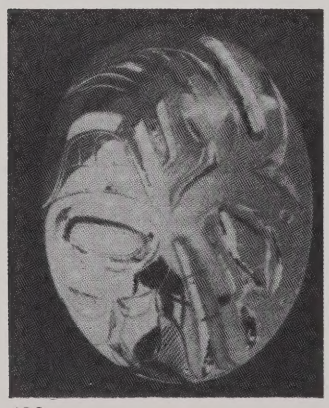

429

Glass

American, 19th Century

427 TIFFANY STUDIOS. Poppy lamp, 1910. Glass and bronze. Ht. 50.7. x diam. 50.8 cm. *N92.170.1. New York, NY. Aug. 14, '91.

Jewelry

Canadian, 20th Century

428 ADKINS, Alvin. Eagle pendant. Gold. 5.0 x 4.0 cm. Oval with an engraved and repoussé abstract animal design in the style of the Northwest Coast Indians. *N92.187.3. Vancouver, Canada. Feb. 21, '92.

429 ADKINS, Alvin. Killer whale pendant. Gold. 5.0 x 4.0 cm. Oval with a repoussé and engraved abstract design of a whale in the style of the Northwest Coast Indians. *N92.187.2. Vancouver, Canada. Feb. 21, '92.

430 JANZÉ, Phil. Pendant. Gold. Diam. 6.0 cm. Circular form with an engraved and repoussé abstract design of an animal in the style of the Northwest Coast Indians. *N92.187.4. Vancouver, Canada. Feb. 21, '92.

431 JANZÉ, Phil. Raven locket. Gold. 6.0 x 3.0 x 1.0 cm. Oval form with hinges on left side, with an engraved and repoussé design of an abstract animal in the style of the Northwest Coast Indians. *N92.187.5. Vancouver, Canada. Feb. 21, '92.

432 REID, William Ronald (b. 1920). Animal ring. Gold. Oval in the form of an animal's head in the Northwest Indian style with high eye ridges and a pronounced nose with a fluted or crimped border. *N92.187.1. Vancouver, Canada. Feb. 21, '92.

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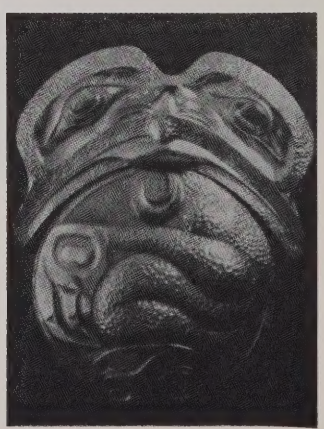

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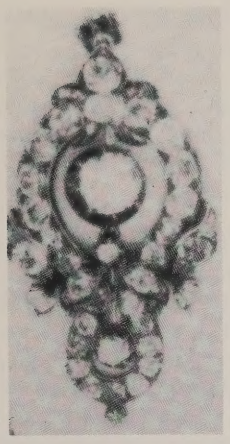
Asian Art



434

433 Unknown. Frog pendant. Gold. Ht. 5.0 cm. Shaped pendant with a repoussé and engraved design of eyes with high ridges on top of a circular form with a tongue form at the top; abstract design of an animal in the style of the Northwest Coast Indians. *N92.187.6. Vancouver, Canada. Feb. 21, '92.

English, 19th Century

434 Pair of earrings, ca. 1850. Gold, diamonds, and silver. 2.5 x 1.0 cm. Each earring of a double-lobed shape with approximately 36 brillant cut diamonds set into a gold frame with open back silver colletts and a gold safety hook. Approx. total, 5 carats. *N92.165.1. London, England. Nov. 20, '91.

438

Ceramics, Pottery, Porcelain

Chinese, Century Unknown

435 Mounted warrior roof ridge tile. Glazed earthenware. 56.0 x 34.0 cm. Marked in indelible ink with the no. 3621. N92.183.1. Toronto, Canada. Feb. 2, '92.

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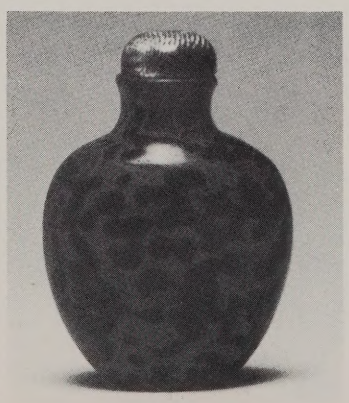


437

Objects of Art

Chinese, 17th Century

436 CHENG RONGZENG. Snuff bottle, 1646. Bronze. Ht. 5.6 cm. Base engraved: *"Shunzhisan Nian Cheng Rongzheng Zhi"* (made by Cheng Rongzheng in the third year of the Shunzhi reign). *L92.318.66. Lincolnshire, England. Apr. 24, '92.

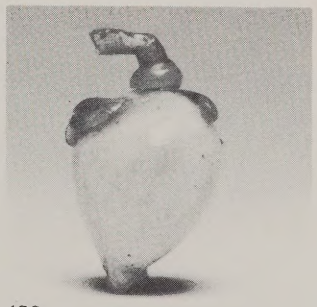
Chinese, 18th Century

437 Quainlong period. Snuff bottle, 1736-95. Glass. Ht. 5.5 cm. Imperial yellow. *L92.318.2. Lincolnshire, England. Apr. 24, '92.

438 Beijing? Snuff bottle. Glass. Ht. 5.8 cm. *L92.318.5. Lincolnshire, England. Apr. 24, '92.

439 Beijing? Snuff bottle. Glass. Ht. 4.1 cm. White with pink and green, matching stopper with yellow base. *L92.318.10. Lincolnshire, England. Apr. 24, '92.

440 Beijing? Snuff bottle, 1750-1820. Glass. Ht. 5.5 cm. Green glass, pink stopper. *L92.318.16. Lincolnshire, England. Apr. 24, '92.



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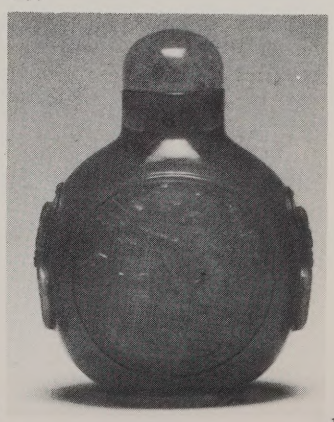

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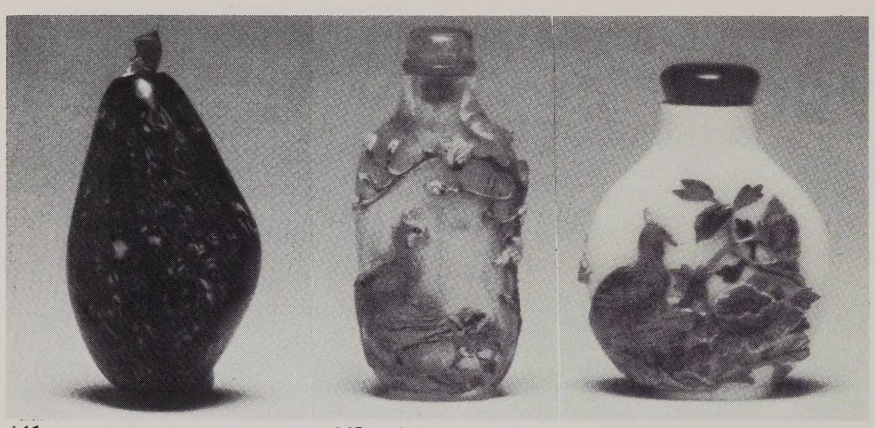

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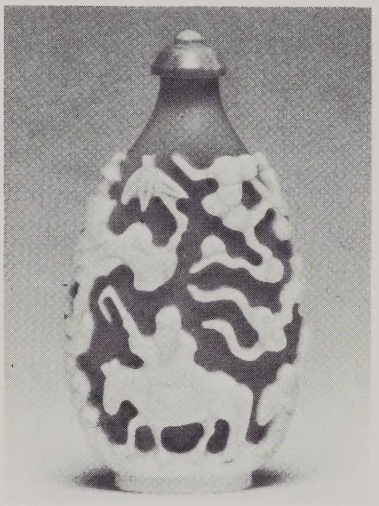

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445

441 Beijing? Snuff bottle, 1780-1850. Glass. Ht. 6.3 cm. Black with white and ochre, brown stopper. *L92.318.52. Lincolnshire, England. Apr. 24, '92.

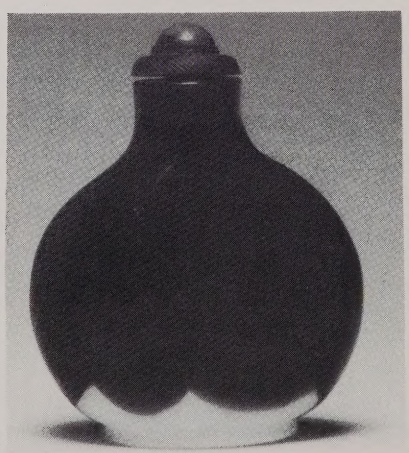
442 Beijing. Snuff bottle, 1770-1850. Painted enamels on glass. Ht. 5.9 cm. Clear glass, the base inscribed in red *guyuexuan* (Ancient Moon Pavilion). Pink stopper. *L92.318.61. Lincolnshire, England. Apr. 24, '92.

443 Beijing. Snuff bottle, 1770-1850. Painted enamels on glass. Ht. 5.4 cm. White, the base inscribed in red *guyuexuan* (Ancient Moon Pavilion), orange/brown stopper *L92.318.62. Lincolnshire, England. Apr. 24, '92.

Chinese, 19th Century

444 Snuff bottle, 1800-80. Glass. Ht. 7.6 cm. White on turquoise/blue body. *L92.318.12. Lincolnshire, England. Apr. 24, '92.

445 Beijing? Snuff bottle, 1800-60. Glass. Ht. 7.0 cm. Green and pink on white. *L92.318.14. Lincolnshire, England. Apr. 24, '92.



446

446 Snuff bottle, 1800-60. Glass. Ht. 6.8 cm. White with green and red. *L92.318.17. Lincolnshire, England. Apr. 24, '92.

447 Snuff bottle, 1800-60. Glass. Ht. 5.4 cm. White with black. *L92.318.24. Lincolnshire, England. Apr. 24, '92.

448 Yangzhou. Snuff bottle, 1850-1900. Glass. Ht. 8.5 cm. White with pale purple, yellow/cream stopper. *L92.318.28.Lincolnshire, England. Apr. 24, '92.

449 Snuff bottle, 1840-80. Glass. Ht. 7.0 cm. Clear glass with black and white. Black stopper with gray neck ring. *L92.318.31. Lincolnshire, England. Apr. 24, '92.

450 Snuff bottle, 1800. Glass. Ht. 6.0 cm. White with black and red. *L92.318.33. Lincolnshire, England. Apr. 24, '92.

451 Snuff bottle, 1800. Glass. Ht. 7.0 cm. White with green. *L92.318.20. Lincolnshire, England. Apr. 24, '92.

452 Snuff bottle, 1800. Glass. Ht. 6.3 cm. Red on white, green stopper. *L92.318.38. Lincolnshire, England. Apr. 24, '92.

453 Beijing? Snuff bottle, 1750-1820. Glass. Ht. 6.4 cm. Red on white, red stopper. *L92.318.43. Lincolnshire, England. Apr. 24, '92.

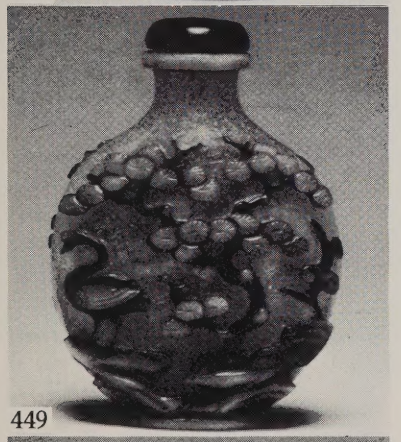
454 Snuff bottle, 1840-80. Glass. Ht. 4.2 cm. Green imitating tourmaline. *L92.318.46. Lincolnshire, England. Apr. 24, '92.

455 Beijing. Snuff bottle, 1800-50. Painted enamel on glass. Ht. 5.5 cm. White with green, the base inscribed in red *guyuexuan* (Ancient Moon Pavilion), green stopper. *L92.318.54. Lincolnshire, England. Apr. 24 '92.

456 Beijing. Snuff bottle, 1800-50. Painted enamels on glass. Ht. 5.8 cm. White ground, the base inscribed in red *guyuexuan* (Ancient Moon Pavilion), black stopper. *L92.318.55. Lincolnshire, England. Apr. 24, '92.

457 Beijing. Snuff bottle, 1800-50. Painted enamels on glass. Ht. 5.7 cm. The white ground,the base inscribed in red *guyuexuan* (Ancient Moon Pavilion), green stopper. *L92.318.57. Lincolnshire, England. Apr. 24, '92.

447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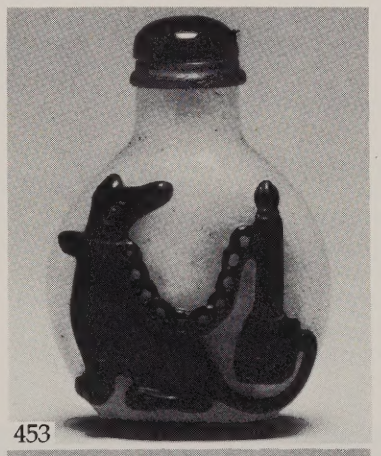
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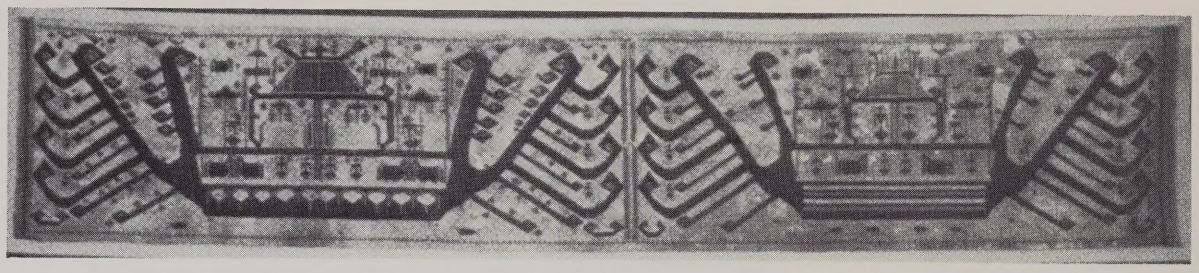
Miscellaneous Objects



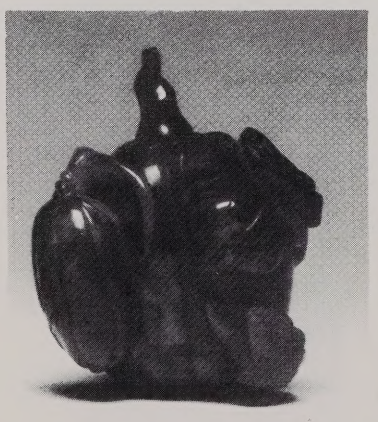
462

458 Beijing. Snuff bottle, 1800-50. Painted enamels on glass. Ht. 6.6 cm. White ground, the base inscribed in red *guyuexuan* (Ancient Moon Pavilion), green stopper. *L92.318.58. Lincolnshire, England. Apr. 24, '92.

459 Snuff bottle, 1850-1900. Mother-of-pearl. Ht. 6.2 cm. *L92.318.71. Lincolnshire, England. Apr. 24, '92. (Illustrated on p. 5.)

460 Snuff bottle. 1820-80. Jadeite. Ht. 5.0 cm. *L92.318.74. Lincolnshire, England. Apr. 24, '92.

458



460

Books, Documents, Manuscripts

Nepalese, Century Unknown

461 *Pancharakshya*. Ink on palm leaves. Marked: "Nepal Sambat 367." Series of ten palm leaves strung on cords, each having a central seated figure of a Buddhist deity or saint flanked by text. *N92.176.1. Bhaktapur, Nepal. May. 13, '92.

Ethnographic Objects

Clothing, Costumes

Indonesian, 19th Century

462 Ceremonial textile (palapei), ca. 1850. Cotton. 71.1 x 304.8 cm. Woven in the Kalianda district of southern Lampung, on the southern island of Sumatra. In tones of rust on a golden/beige background within a simple sawtooth border. *N92.171.1. San Anselmo, CA. Jan. 7, '92.

461

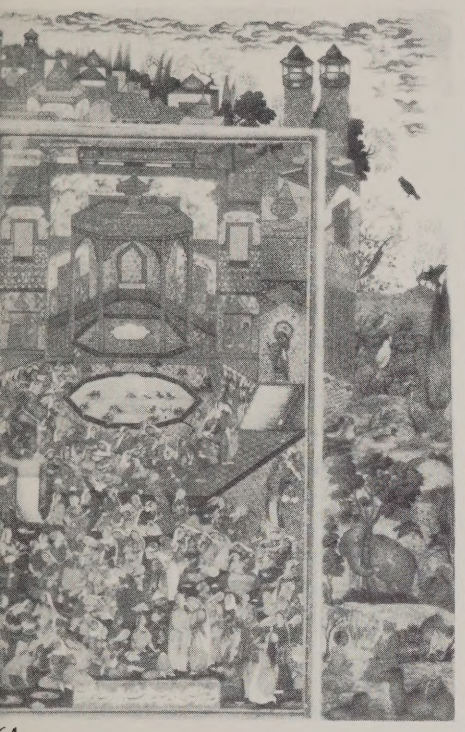
Sculpture

American Indian, 19th Century

463 Tshimsian. Pacific Northwest Coast. Frontlet of a hawk, 1875. Polychromed wood and abalone shell. 22.2 x 20.5 cm. Painted in black, orange/red and green. *N92.189.1. New York, NY. May. 20, '92.

463

Islamic Art



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466

Paintings, Pastels, Mixed Media Works, Watercolors

Iranian, 20th Century

464 BEHZAD, Hossien. *Yusuf and Zulaika*, 1910. Pigments on paper. 33.0 x 26.7 cm. *N92.169.3. Bethesda, MD. Mar. 17, '92.

Persian, Century Unknown

465 ABBASI, Reza. *Portrait of a Man (Sultan Bayezid?)*. Pigments on paper. 30.5 x 21.6 cm. *N92.169.2. Bethesda, MD. Mar. 17, '92. Illustrated on p. 6.)

466 REZA, Agha. *Portrait of a Young Man*. Pigments on paper. 30.5 x 45.7 cm. *N92.169.1. Bethesda, MD. Mar. 17, '92.

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